

Sumerian *urud*, and the Armenian *aroir* (cp. alloy). It is generally accepted among scholars that the Egyptians got their knowledge of copper working through Syria (1).

Ceramic Art.

The ceramic wares of the culture may be classified in three main stages. The rough hand-shaped pots associated with urn-burial belong to the earliest stage. The second stage appears marked by the wheel-turned red-coloured unpainted pottery of medium-textured clay. At Mohenjo-Daro are tall jugs and large ring-stones. The latter are probably the receptacles of large jars which had pointed bottoms. This explanation is suggested to me by the pits on the pavement near the walls on the Dk. site. The spherical bowl with wide-lipped mouth persists in the *gangālam* of South India, and the horizontal jar with the mouth to one side was probably the forerunner of the *Kamandalu* and the *Keṇḍi* of the West Coast.

The painted pots of Nal appear to denote the third and latest of these stages. They are made of finely textured clay and are of a light red colour and bear various designs. I find that some of these designs are connected with the pictographs on the seals. Some pots clearly bear fish-marks, and some the sun and the crescent moon, while there are chess designs on other pots. The humped bull appears, too, on the bowl. The beak-spouted jugs of the Anatolian type found here persist in the horned coins of the Gungarian hoard and the *gosrīga* vessel of South India, which is mentioned in a seventh century work (2).

It will be clear that the antiquities of Baluchistan are part and parcel of the Indus valley culture and do not represent a half-way house between Sumeria and India as some scholars have supposed. It is possible that this painted pottery culture was connected with that of the people at Ur who also used painted pottery and were displaced by the first Sumerian dynasty.

The Seals.

Engraved seals were found in the rooms and very few in the halls. They are of fine paste (faience) inlaid or carved. Some are tiny and brittle, some large and clear; and we have a hole running through the body of the seal in most cases. They are rectangular in form and have analogues in the new finds at Kish (before 4000 B.C.) and not in the Sumerian seals which are of stone, semi-globular and concave-sided, and are of white, red, and black colours, but not blue or green as in India.

The figures on the seals form an interesting study. The humped bull often appears and it is zoologically Indian. A tree of interest is the Asvattha or the peepal, which is the tree of Eternity in some, and the tree of the folk in other Vedic texts. The crocodile symbolises the Ganges in works of art in historical times. The tiger is known to the Rg-veda but is prominent in the Yajur-veda. The black antelope

(1) Camb. Anc. History Vol. I, p. 371.

(2) Mahendravarman—*Mattavilāśa prahasna*. (Trivandrum Sanskrit Series) p. 4.